

Ihrer Durchlaucht  
der Prinzessin Elisabeth von Schwarzburg-Sondershausen  
ehrfurchtsvoll zugeeignet.

# Schön Ellen.

FAIR ELLEN. BELLE ELLEN.  
Ballade von Emanuel Geibel.  
(Mit deutschem, englischem und französischem Text.)

Für  
Soli (Sopran und Bariton), gemischten Chor und Orchester

komponiert von

## MAX BRUCH.

OP. 24.

Partitur .....	n. M. 8, —	Chorstimmen (jede einzelne 50 Pf.) .....	M. 2, —
Klavierauszug .....	„ 5, —	Orchesterstimmen komplett .....	n. „ 10, —
Solostimmen .....	„ 1, 50.	Duplierstimmen: <u>V.I.</u> , <u>V.II.</u> , <u>Vla.</u> , <u>Vcll.</u> <u>Bass</u>	
		je n. 90 Pf. je n. 60 Pf.	

Klavierauszüge ohne Text, arr. von Aug. Horn: zu 2 Händen M. 2, 25, zu 4 Händen M. 4, —

Ausgabe für Soli, Männerchor und Orchester,

arrangiert von Wilh. Schauseil.

Klavierauszug .....

M. 3, 50.	Chorstimmen (jede einzelne 50 Pf.) ..	M. 2, —
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NB. Partitur, Solostimmen und Orchesterstimmen können nach der Original-Ausgabe für gemischten Chor benutzt werden.

Aufführungsrecht vorbehalten.  
Eigentum des Verlegers für alle Länder.      Eingetragen in das Vereinsarchiv.

5794. 5795. 5799. 5800. 9622. 11623.

Leipzig.

C. F. W. Siegel's Musikalienhandlung (H. Finckmann).

Öffentliche Aufführung dieses Werkes ist nur gestattet, wenn der Veranstalter das Aufführungsrecht erworben und nachweislich vorher das gesamte Notenmaterial aus erster Hand bezogen hat.  
Das Ausleihen und Abschreiben ist verboten.

**SCHÖN ELLEN.**

Ballade von E. Geibel.

**Allegro moderato.**

**Max Bruch, Op. 24.**

2 Flöten.  
2 Hoboen.  
2 Clarinetten in A.  
2 Fagotte.  
2 Hörner in E.  
2 Hörner in D.  
2 Trompeten in E.  
3 Posaunen.  
Pauken in E. H.  
Grosse Trommel  
und Becken.  
Violine I.  
Violine II.  
Bratsche.  
Sopran-Solo.  
Bariton-Solo.  
Sopran.  
Alt.  
Tenor.  
Bass.  
Harfe.  
Violoncell.  
Bass.

Allegro moderato.

5794

Fag. **A**

Hörner in E.

Viol. I.

Viol. II.

Brat.

Bar. Solo.

Gott, du be - la - ger - te Schaar! Was frommt noch, dass ich's ver - schwei - ge? Wir ha - ben nicht län - ger Brod noch Wein; das  
 mer - cy poor suf - fe - ring band? No use to hi - de - our con - di - tion? We nei - ther have bread nor wine in store, fast

Viol.

Bass.

*f* *f* **A** *p* *pp* *p*

Fag.

Hörner in E.

Pas.

Pauk.

Viol. I.

*poco cresc.* *sempre cresc.* *f* *pp*

*poco cresc.* *sempre cresc.* *f* *pp*

*poco cresc.* *sempre cresc.* *f* *pp*

*cresc.* *poco cresc.* *sempre cresc.* *f* *pp*

Pul-ver geht auf die Nei - ge, und kommt nicht Hül - fe, und kommt sie nicht bald, den wimmeln - den Feind zu be - ste - hen, so sehn wir die  
 less'ning is our mi - ni - tion. If ear - ly help does not come to our aid, our en - e - mys' num - bers to fight, — that sun that is

*poco cresc.* *sempre cresc.* *f* *pp*

*poco cresc.* *sempre cresc.* *f* *pp*

Son-ne, die roth dort steigt wohl nim-mer-mehr un-ter-gehn!  
 ri-sing in glo-ry there Will see no more set at night!

574A

[illegible]



6

*p* *poco* *dolce* *poco* *p*

*dolce* *poco* *p*

*dolce* *poco* *pp*

*dolce* *poco* *pp*

*dolce* *p* *pp*

Schön El - - len lehnt an des Feld - stücks Rad, vom bun - ten Plaid um - flos - sen, sie starrt hin - aus in die lee - re  
 Fair El - - len leant on a field - piece wheel, her eyes straight on - ward ben - ding, She gazed right out in the va - cant

*dolce* *p* *pp*

Schön El - - len lehnt vom bun - ten Plaid um - flos - sen, sie starrt hin -  
 Fair El - - len leant her eyes straight on - ward ben - ding, She gazed right

Schön El - - len lehnt vom bun - ten Plaid um - flos - sen, sie starrt hin -  
 Fair El - - len leant her eyes straight on - ward ben - ding, She gazed right

*dolce* *poco* *pp*

Sie starrt hin -  
 She gazed right

[illegible]

Vivace ma non troppo.

(Alla marcia.)

*a tempo*

Recit.

Recit.

Recit.

*a tempo*

Recit.

*f* Recit.

*a tempo*

Recit.

Recit. *in grosser Erregung*

*a tempo*

Recit. *cresc.*

Nun schaut ihr Brüder, nun schaut vom Thurm, und habt ihr nichts ver - nom - men?  
Look out oh brothers, look out from high! And heard you not some hum - ming?

Mir dünkt ich hö - re ganz  
Me thinks I hear in the

Recit.

*a tempo*

Recit.

Recit.

*a tempo*

Recit.

*sf* Recit.

*pp a tempo*

Recit.



*a tempo*

Fag. *sempre pp*

Hörner. *pp* *tranquillo* *sempre pp*

Tromm. u. Beck. *pp* *sempre pp*

Viol. I. *pp*

Viol. II. *f* *a tempo* *pizz.* *f* *pizz.*

Brat. *f* *pizz.* *f* *arco* *marcato ma sempre p*

Sop. Solo. *f* *a tempo* *f*

fern den Marsch, den Marsch: die Campbell's kommen! Ich hö - - re die gro - sse Trommel  
 dis - tance far the march: the Campbell's are coming! Im cat - - ching the hol - low sound of

Viol. *f* *pizz.* *f* *sempre pp*

Bass. *f* *pizz.* *f* *sempre pp*

*sempre staccato* *sempre pp*

*pp* *pp* *pp*

*cresc.* *molto espress.* *p*

dumpf, — ich hö - re des Pibrochs Wei - - - se. „wie könnt' ich ver - ges - sen der al - - ten Trenn“ — so  
 drums, — Im hearing the Pib-rocks play - - - ing; "How could I be mind - less of an - - cient faith?" — such

*cresc.* *p*

*cresc.* *p*

*pp*

*pp*

Pauk. *pp*

*cresc.*

*pp*

singt in den Win - den es lei - sei „wie könnt' ich ver - ges - sen der al - ten  
soft - ly the gales are con - vey - ing, 'How could I be mind - less of an - - cient

The musical score is for 'The Song of the Old Man' by Maurice Strakosky. It is written for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The score is in 2/4 time and consists of 12 measures. The key signature has one sharp (F#). The tempo is marked 'morendo' (diminuendo). The piano part includes a tritone (tr) and a piano (pp) marking. The vocal parts feature various melodic lines, including a long note in the Alto part in measure 2 and a tritone in the Bass part in measure 2. The piano part has a tritone in measure 2 and a piano (pp) marking in measure 2. The score ends with a double bar line in measure 12.

pp

pizz.

pizz.

morendo

morendo

p

Treu" — so spielt — es fern — und lei - - - se!  
 faith?" — such soft - ly the gales are con - vey - - - ing!

*Bariton-Solo, f, sf.*

The second system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests. The word 'morendo' is written below the lower staff in the middle of the system. The system concludes with a double bar line. Above the final measure of the upper staff, the tempo marking 'Allegro' is written. The system ends with a repeat sign.

**D<sub>1</sub>** Tempo I. (Allegro moderato.

**Tempo I. (Allegro moderato.)**

Fl. h. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

Fag. *f* *p*

Hörn. *f* *p*

Viol. I. *f* *p* *arco*

Viol. II. *f* *p* *arco*

Viola *fp*

Cello *p*

Bass *p*

Soprano

Mäd-chen, was re - dest du Traum und Trug! Vom Thurm ist nichts zu  
 mai - den thy fan - cy de - ludes they ear! There's noth - ing we can

**Tempo I. (Allegro moderato.)**

**D** Tempo I. (Allegro moderato.)

[illegible]

fern, und fern des Rohr fels We hen; und  
 far and far the reed fields wa ring, and

fern des Rohr fels We hen!  
 far the reed fields sea!

*mf* *p* *pp*  
*p* *sempre decresc.* *pp*  
*p* *sempre decresc.* *pp*  
*p* *sempre decresc.* *pp*  
*p* *sempre decresc.* *pp*  
*p* *sempre decresc.* *pp*

5794

Hob. **E**  
 Fag.  
 Hörner in D.  
 Pos.  
 Viol. I.  
 Viol. II.  
 Brat.  
 Sop.  
 Alt.  
 Viole.  
 Bass.

Musical score for the first system of "The Song of the Sea". The score includes parts for Horns in D, Bassoon, Trumpets, Violins I and II, Viola, Cello, and Double Bass. The vocal parts are Soprano and Alto. The lyrics "Und die And the" are written below the Alto part. The score is marked with dynamics such as *pp* (pianissimo) and *p* (piano). The key signature is one sharp (F#) and the time signature is 4/4. The system ends with a repeat sign and a key signature change to one sharp.

Flg. *cresc.*

Ob. *poco cresc.*

Pos. *cresc.* *poco cresc.*

Viol. I. *cresc.*

Viol. II. *cresc.*

Viola *cresc.*

Cello *cresc.*

Bass *cresc.*

Sop. *cresc.*

Alt. *cresc.*

Ten. *mf.* *cresc.*

Bass. *mf.* *cresc.*

Viola. *And*

Bass. *cresc.*

Lyrics: Sun - ne stieg in die Mit - tags - höh, und die Son - ne be - as - cen - ded to mid - day height, and the sun com - Und die Son - ne stieg, und die Son - ne be - And the sun as - cen - ded to mid - tags - day



[illegible]

Stü-cke zum letz - ten Mal,  
 pie-ces the ex - ry last time,  
 Stü-cke zum letz - ten Mal,  
 pie-ces the ex - ry last time,

sie drückten die Hand sich mit Schweigen.  
 shook hands, and kept si - lent - ly stan - ding.  
 sie drückten die Hand sich mit Schweigen.  
 shook hands, and kept si - lent - ly stan - ding.

57H4

## Allegro vivace.

First system of musical notation, measures 1-10. Dynamics: *p*, *cresc.*, *f*. Key signature: one sharp (F#).

Second system of musical notation, measures 11-20. Dynamics: *sf*, *molto cresc.*, *ff-p*.

Third system of musical notation, measures 21-30. Dynamics: *f*. Key signature: one sharp (F#).

Fourth system of musical notation, measures 31-40. Dynamics: *cresc.*, *p*. Lyrics: Schön El - len starrt in die lee - re Luft, ihr dunkles Ge - sicht war er - glommen, Fair El - len gazed in the va - cant air, her face in ex - citement was glowing.

Fifth system of musical notation, measures 41-50. Dynamics: *cresc.*, *p*. Lyrics: Schön El - len starrt in die lee - re Luft, ihr dunk - les Ge - sicht war er - Fair El - len gazed in the va - cant air, her face in ex - citement was

Sixth system of musical notation, measures 51-60. Dynamics: *sf*, *molto cresc.*, *ff-p*. Key signature: one sharp (F#).

## Allegro vivace.

**G**

10

The musical score is written for piano and voice. The piano part consists of a right-hand melody and a left-hand accompaniment. The vocal part is a single melodic line. The lyrics are in German and English. The score is divided into two systems. The first system contains the first 12 measures, and the second system contains the next 12 measures. The piano part features a variety of musical notations, including eighth notes, sixteenth notes, and rests. The vocal part is written in a simple, melodic style. The lyrics are printed below the vocal line.

hab's euch — ge — sagt und ich sag's auf's Neu, — ich hör's, ich hör's — die Campbells kommen! Ich  
 told you — be — fore and I say — a — gain — I hear, I hear — them on — ward grow-ing. I



The musical score is arranged in systems. The first system includes staves for woodwinds (flute, oboe, clarinet, bassoon) and strings (violin, viola, cello, double bass). The second system continues the orchestration. The third system introduces the vocal line with the following lyrics:

hö - re den dum - pfen Trom - mel - schlag zum gel - len den Pi - broch - to - ne, ich hö - re den schüt - tern - den Schritt auf dem  
 hear the drums deep hol - low sound I hear the Pi - broch's gel - ling, I'm touched by the sound of the steps on the

The score includes various dynamic markings such as *pp* (pianissimo), *sf* (sforzando), *f* (forte), *ppp* (pianississimo), *ff* (fortissimo), *con fuoco*, and *marcato e cresc.*. The page number 5794 is located at the bottom center.

## Allegro con fuoco.

Grund, — den Schritt der Ba - tail - lo — ne!  
 ground, — I mark their num - bers swel — ling.

Ach Mä - - chen, wir spä - hen und  
 Oh mai - - den, we lis - ten and

*con dolore*

*arco*

*cresc.*

*ff*

*p*

*arco*

*p*

Fl.  
Hh.  
Cl.  
Fag.  
Hörner.  
Tromp.  
Viol. I.  
Viol. II.  
Bratsche.  
Barit. Solist.  
Vell. u. Bass.

spä - - hen umsonst, und schon bricht ein das Ver - der - - ben, der Feind, schon legt er die  
his - - ten in eain, our doom is fast on us gai - - ning, the foe pre-pares for the

Lei - - - tern an, nun gilt's mit Eh - - - ren zu ster - - ben!  
in - - - stant stoem, Lets die then with out com plai - - ning!

*non legato*  
*cresc.*  
*f*  
*p*  
*ff*  
*colla parte*  
*rit.*  
*cresc.*  
*f*  
*colla parte*  
*rit.*  
*cresc.*  
*f*  
*colla parte*  
*rit.*  
*cresc.*  
*f*  
*colla parte*  
*rit.*

5794

**H** Poco meno vivo.

**H Poco meno vivo.**

Hörn. in E.  
Tromp.  
Fl.  
Cl.  
Fag.  
Hörn. in D.  
Tromp.  
Violoncello.  
Bass.

*triquillo*  
*espress.*  
*arco*  
*Parco*

Fahrt wohl denn, Weib und Kind daheim, und ihr Hochlandsseeen und  
Fare well then wife and child at home, and ye moun-tain lakes and will!

Hob.

Cl.

Fag.

Hörn. in E.

Hörn. in D.

*cresc.* *fp* *cresc.*

*p* *cresc.* *fp* *cresc.*

*cresc.* *fp* *cresc.*

*cresc.* *fp* *cresc.*

Hai - - - den!  
hea - - - ther!

Fahrt  
fare

wohl - - - denn, ihr  
well - - - then, ye

*p* *cresc.* *fp*

*p* *cresc.* *fp*

Fl.

Hob.

Cl.

Fag.

Hörn.

*SOLO* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

*mf* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

*f* *p* *f* *p* *cresc.*

Hoch - lands - see - en und Hai - - - den, fahrt wohl denn! Fahrt  
moun - tain lakes and wild hea - - - ther, fare well then, fare

*cresc.* *p* *cresc.* *p* *cresc.*

*cresc.* *p* *cresc.* *p* *cresc.*



[illegible][illegible]